

Adagio ♩ = 50 Rich, full, broad

The musical score is written for voice and piano. It consists of four systems of staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Adagio' with a note equal to 50 beats per minute. The dynamics are marked 'mf' (mezzo-forte) and 'p' (piano). The score includes various musical notations such as slurs, ties, triplets, and fingerings. The lyrics are written below the voice staff.

**System 1:**  
 Voice: *mf* 4 *Lo, Vic-tress on the peaks, where thou with migh-ty brow re-garding the world, (the*  
 Piano: *mf* 4

**System 2:**  
 Voice: *4 world o Li-ber-tad that vain-ly con-spir'd a- gainst Thee) out of its count- less be-leag-uer-ing*  
 Piano: *4*

**System 3:**  
 Voice: *toils, af-ter thwer-ting them all, do-mi-nant, with the daz-zling sun a-round thee,*  
 Piano: *p 4*

**System 4:**  
 Voice: *Haun-test now un-harm'd in im-mor-tal sound-ness & bloom- 40 in these hours su-*  
 Piano: *mf arco*

preme, no po-em proud I chan-ting bring to thee, no

po-em proud I chan-ting bring to thee, no mas-te-ry's rap-tu-rous verse, but a

clu-ster con-tain-ing dark-ness and blood drip-ping wounds, and

psalms of the dead

arco

♩ = 1  
Allegro ♩ = 100

# DELICATE CLUSTER

3.

from Drum-laps  
words by Walt Whitman  
music by Tui St George Tucker

*mf* De-li-cate clus-ter! Flag of teem-ing life! co-ver-ing all my lands—all my

3 3 2 3 4 3

*mf* 8 4 4 8 8 8

*mf*

sea-shores li-ning! Flag of Death! How I watch you through the smoke of bat-tle pres-sing!)

4 4 4

4 4

pizz

How I heard you flap & rus-tle, cloth de-fi-ant! Flag ce-ru-le-an—sun-ny

2 3 4 8

arco

Flag, with the orbs of Night dap-pled! Ah my sil-ver-y Beau-ty-AH MY

4 8 4

pizz



No. 105 12-PLAIN

INDEPENDENT MUSIC PUBLISHERS  
215 E. 42 ST. N.Y. 17, U.S.A.

wool-y white crim- son! AH TO SING THE SONG OF YOU, my Ma- tron

arco

might- y! My sa-cred one, my mo-ther - the

song of you

THE OLD FASHIONED SOLDIER

from "Drum-Taps"  
words by Walt Whitman  
music by T. St. George Tucker

Adagio ♩ = 50

A- dieu O sol- dier, you of the rude cam- paig-ning, (which we shared)

mezza voce

Allegro ♩ = 100

the ra- pid march, the life of the camp, the hot con- ten- tion of op-  
po- sing fronts, the long man- oeu- vre, red bat- tles with their slaugh- ter, the  
sti- mu- lus, the strong ter- ri- fic game, spell of all brave & man- ly

Pizz

arco

6

3

hearts, the trains of time through you, and like of you all fill'd, with war & was ex-pres-sion.

cello ↑

Empty musical staves for piano accompaniment.

J.=60

Andante

SPINNY HOUSE WHOSE WORK IS DONE  
(Washington City, 1865) 1.

from Drum-laps  
words by Walt Whitman  
music by T. St. George Tucker

mezza voce spi-rit whose work is done spi-rit of dread-ful hours!

ere de-par-ting fade from my eyes your for-ests of bay-o-nets, spi-rit of gloomiest fears & doubts,

yet on-ward e-ver un-fal-ter-ing press-ing spi-rit of man-ny a

so- lemn day and man-ny a sa-vage scene e-lec-tric  
mf



spi-rit, that with mut-ter-ing voice through the war now

closed, like a tire-less phan-tom Ait-ted rou-sing the land with breath of flame as you

beat and beat the drum, now as the sound of the drum hol-low and

hol-low and harsh to the last re-ver-ber-a-les' round me as your ranks, im-mor-tal



ranks re-turn, re-turn from the bat-tles as the mus-kets of the young

men yet lean o-ver their shoul- ders, as I look on the

ba-yo-nets brist-ling o-ver their shoul- ders as those

slan-ted bay-o-nets whole for- ests of them ap-

pear-ing in the dis- tance a - proach & pass on re-

tur - ning home-ward mo-ving with stead-y mo-tion sway-ing to &

fro to the right & left e-ven-ly light-ly ri-sing & fal-ling

while the steps keep time; spi- rit of hours I knew,

all hec-tic red one day, but pale as death next day touch my eye you de-part,  
mouth

press my lips close leave me your pul-ses of rage

*allargando* *atempo*

Handwritten musical score for the first system, featuring a treble and bass staff with complex chordal textures and a melodic line in the bass.

Handwritten musical score for the second system, including vocal lyrics and piano accompaniment.

*sempre ff* be-queath them to me fill me with cur-rents con-

*sempre ff*

Handwritten musical score for the third system, continuing the vocal and piano parts.

vol- sive let them scorch & blis-ter out of my chants when you are gone,

Handwritten musical score for the fourth system, concluding the piece with a final chord.

when you are gone, let them i-den-ti-fy you to the fu-ture in these songs

*sf sf*

# LOOK DOWN FAIR MOON

from "Drum-Taps"  
words by Walt Whitman  
music by Tui StGeorge Tucker

Andante (♩=88) Slow March

7.

clarinets

*p*

*mf*

cello pizz

*p* Look

with After 2 3

DOWN FAIR MOON AND BATHE THIS SCENE,

POUR SOFT- LY DOWN NIGHT'S NIM- BUS

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "FLOODS ON FA-CES GHA-ST-LY, SWOL-LEN, PUR-PLE, ON THE DEAD". The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. Triplet markings (3) are present above several notes in both hands.

Second system of the musical score. The lyrics are: "ON THEIR BACKS WITH ARMS TOSS'D WIDE, POUR DOWN YOUR". The piano accompaniment continues with the same eighth-note pattern and triplet markings.

Third system of the musical score. The lyrics are: "UN-STIN-TED NIM-BUS SA-CRED". A circled number "40" is written above the vocal line. The piano accompaniment continues with triplet markings.

Fourth system of the musical score. The lyrics are: "MOON". The piano accompaniment continues with triplet markings.

Fifth system of the musical score. The lyrics are: "SA-CRED MOON". The piano accompaniment continues with triplet markings. The system ends with a double bar line.



BY THE BIVOUAC'S FITFUL FLAME from "DRUM-TAPS" by Walt Whitman  
music by Tui St George Tucker

$\text{♩} = 60$  Moderato, meditative

*cello, piano*

BY THE BI-VOU-AC'S FIT-FUL FLAME, A PRO-CES-SION WIND-ING A-  
ROUND ME, SO-LEMN AND SWEET AND SLOW-BUT FIRST I NOTE THE  
TENTS OF THE SLEEP-ING AR-MY, THE FIELDS AND THE WOODS DIM OUT-LINE,  
THE DARK-NES LIT BY SPOTS OF KIN-DLED FIRE, THE SI-LENCE,  
LIKE A PHAN-TOM FAR OR NEAR AN OC-CASION-AL FIG-URE MOV-ING,  
THE SHRUBS AND TREES, AS I LIFT MY EYES THEY SEEM TO BE STEALH-ILY WATCH-ING ME)

*arco*

*pizz*

*arco*

*p*

*arco*

copyright © Tui St George Tucker 1973



Adagio  $\text{♩} = 50$   
freely:

atempo

xxxxxx  
[Speak:] Reconciliation  
3  
4  
mp  
gva

Word o-ver all, beau-ti-ful as the sky, beau-ti-ful that wars all its deeds of car-nage

mp 4/4  
Pizz

must in time be ut-ter-ly lost, that the hands of the sis-ters Death & Night in-

arco

ces-sant ly soft ly wash a gain & e-ver a- gain this soil'd World: For my e-ne-my is

Pizz arco

(10)  
dead, a man di-vine as my-self is dead, I look where he lies  
(from here to end keep a steady rhythm without cello)

white-faced & still in the coffin - I draw near, bend down & touch lightly with my lips  
like a tolling church bell - (it is not necessary to coordinate in a set way with the words)

the white face in the coffin